



MOVEMENTS

Selections from the June Givanni
Pan-African Cinema Archive

16-27

October 2014

Chelsea College of Arts
Birkbeck Institute of the Moving Image

Screenings
Exhibition
Roundtable Discussion

Triangle Screenings	Times	Films/Duration
Thursday 16 October	Morning	10.30am-12.30pm
	Lunchtime	1pm-3pm
	Evening Opening	6pm-9pm
Friday 17 October		Pressure (110')
		Borom Sarret (20')
		Black Girl (60')
		Twilight City (58')
		Home Away from Home (11')
Saturday 18 October	Morning	10.30am-12.30pm
	Lunchtime	1pm-3pm
	Afternoon	4pm-6pm
	Evening	6.30pm-8.30pm
Saturday 18 October	Morning	10.30am-12.30pm
	Lunchtime	1pm-3pm
	Afternoon	4pm-6pm
	Evening	6.30pm-8.30pm

Introduction

'You learn something new every time you situate a piece of past knowledge in a new context.'

— Professor Stuart Hall at the ICA screening of *The Stuart Hall Project*, 2013

The June Givanni Pan-African Cinema Archive consists of films, photographs, audio interviews, journals, posters and scripts, all devoted to the celebration of Black experiences on film. A British-based curator, she has programmed cinematic festivals all over the world for over 30 years. June set up the British Film Institute's African-Caribbean Unit (1992), and also published the BFI's Black Film Bulletin with Gaylene Gould (1993-1996).

Historic moments in the development of Caribbean, Black-British, African-American and African cinema have teased out significant movements that overlap across geographical distances to suggest a global dialogue. The archive is born out of the passion that has driven these aesthetic, intellectual and socio-political



"This is me (far right) alongside filmmakers Ayoka Chenzira and Debra Robinson on a panel at St Matthews Meeting Place in Brixton. We were there to introduce the Black Women and Invisibility programme that I curated for Circles Distribution in 1987."

positions within the diaspora experience. June comments: *"To see this archive in an exhibition context, for me, is to bring forth a whole range of intimate experiences of this work that are mixed with global significance"*. The exhibition provides a panorama of geographically dispersed African voices, works and ideas, drawing on historical ideas such as Pan-Africanism and Négritude from wider liberation and post-colonial movements that have been central to Pan-African Cinema.

It is around such *'movements'* where challenges to established conventional film practices were developed, such as *'Third Cinema'* with its strong Latin-American roots. The Argentinian filmmakers Fernando Solanas and Fernando Birri, amongst others articulated a global anti-colonial positioning that resonated around the world. London's Third Eye Film Festival and Symposium was based on these ideas. This was also evident in the Havana Film Festival in the 1980s, which featured the presence of African filmmakers: and

in Thomas Sankara's vision for the FESPACO Film Festival in Ouagadougou, Burkina Faso.

Black-British film workshop collectives (Black Audio Film Collective, Ceddo, Retake and Sankofa Film and Video) were a significant development within the UK film scene in the 1980s and 1990s, and are significantly represented in the archive. The workshops were registered under the Film Workshop Declaration and supported by the industry union (which was then the ACTT), the Greater London Council and Channel Four Television. Early workshop films saw the *'Black experience'* as a political one, expressed in collaboration with other migrant communities, notably from the Indian sub-continent. The filmmakers worked collectively and in an interdisciplinary manner, often sharing resources and even footage. The archive also holds films from an earlier period (*Jemima and Johnny*, 1966, Lionel Ngakane) and much later works by artists and filmmakers like Euzhan Palcy, a Patron of the archive.



"This is a production shot of director Euzhan Palcy at the beginning of her career, on the set of her award-winning film Rue Cases Nègres in 1983."



"Professor Stuart Hall was a guest at the Images Caraïbes Film Festival, Fort-de-France, Martinique in 1988. Here, Stuart is pictured on the festival bus, with Caribbean filmmakers Gloria Lowe, Felix de Rooy, Louis Kilkeny and others on the way to the conference on Caribbean cinema, where he gave a talk on Caribbean cinema and cultural identity."

The Programme

This collaborative legacy continues, as the exhibition, screenings, and discussions for ***Movements*** will take place across two locations — University of the Arts London (Chelsea College of Arts Triangle and Cookhouse Galleries); and the Birkbeck Institute of the Moving Image, University of London — to explore a new sphere for the archive and to echo Stuart Hall's statement on 'context'.

A three-day film screening will take place in the Triangle Gallery at Chelsea College of Arts. Films have been chosen for their thematic connection to 'Cities'. The adjacent exhibition in the Cookhouse Gallery aims to showcase a series of connections between the various elements of the archive such as film and festival posters, audio interviews and recordings with filmmakers artists and writers; and personal memories evoked through the photographic collection including, productions stills and snapshots; in addition, a series of films repeated throughout the day will change on a daily basis.

Pan-African Cinema, Négritude and the Archive

A one-day international panel discussion

Saturday 18 October 2014
10am-4.30pm

Birkbeck Institute of the Moving Image
University of London
43 Gordon Square
WC1H 0PD

Free, but booking essential.

For further information about Birkbeck screenings, exhibition and symposium, please visit:

[www.bbk.ac.uk/events-calendar/
pan-african-cinema-negritude-and-the-archive](http://www.bbk.ac.uk/events-calendar/pan-african-cinema-negritude-and-the-archive)

Panel 1: 10am-12.30pm
The relevance of Pan-Africanism and Négritude in cinema now

What interest does a Pan-African cinema archive collected within a key historical period of anti-colonial struggle and the emergence of African diaspora cinema, hold for filmmakers and film scholars today? This panel will discuss how Pan-Africanism and Négritude encompass ideas that have defined the African world of the twentieth century, whether in terms of political movements and liberation struggles, or as expressions of culture and creativity. These concepts emanated from specific colonial influences: Pan-Africanism in the context of British slavery, colonialism and American slavery and segregation, as well as Négritude from the imperial Francophone perspective. This panel will debate the relationship between these two crucial concepts and anticipate what value can be placed on their relevance to contemporary film culture.

Screening – extract of part two of the trilogy:

Aimé Césaire: Une Parole pour le XXIème siècle /A Voice for the 21st century (Euzhan Palcy, 1994, 52mins)

Panel 2: 2pm–4.30pm

How can the *June Givanni Pan-African Cinema Archive* promote its collection and its Pan-African legacy?

This afternoon panel will address the historical importance of the *June Givanni Pan-African Cinema Archive*. It will explore the ways in which a Pan-African Cinema Archive can respond to the diversity that defines this culture, while taking into account the challenges that exists for archiving film across the African continent and diaspora. The panel will discuss the importance of the collection, its access, and its future potential.

The day will be introduced by June Givanni and panellists will include:

John Akomfrah and Reece Auguiste (both film-makers from the former Black Audio Film Collective), Imruh Bakari (scholar, curator and filmmaker from the former Ceddo film collective), Nadia Denton (producer and writer), Louis Massiah (filmmaker), Laura Mulvey (film scholar), and Euzhan Palcy (filmmaker).



"The Screen Griots: Africa the History of Cinematic Ideas conference in 1995, featured panellists Kobena Mercer (UK) and Bassek Ba Kobhio (Cameroun).



Asma Al Bakri (Egypt), Colin Prescod (UK), John Akomfrah (UK) and Manthia Diawara (USA/Senegal).

Mariama Hima (Niger) and Nouri Bouzid (Tunisia).



'Screen Griots' was the title we gave to ten film-related projects that the BFI African-Caribbean Unit programmed for Africa '95."

'Cities' film screenings
Triangle Gallery, Chelsea College of Arts

16-18 October 2014
10.30am–8.30pm

Chelsea College of Arts
University of the Arts London
John Islip Street
SW1P 4JU

The selection of films from the archive for these screenings focuses on metropolitan life. Black communities have consistently fought to assert recognition of their rights and their cultures not only in the diaspora, but also through colonial struggles for self-determination and independence. The city has therefore been central to this formation of modern experience. Migration has proven significant in many of the films as an indicator of the contestation for belonging and identity across the Atlantic world.

Caribbean migration to Europe in the 1950s and the earlier migration from the Southern states in search of better civil rights in the North of America have helped to define 20th century issues. In the USA, filmmakers like the Philadelphia-based Louis Massiah (*W.E.B. Du Bois*, 1995, and *The Bombing of Osage Avenue*, 1986) reveal the remarkable resilience demonstrated by these communities.

Caribbean migrants coming to Europe in the aftermath of World War II, in the 1940s and 1950s, were coming from what were already metropolitan peripheries: peripheral to Europe, but not particularly rural. These Caribbean migrants were already familiar with urban lifestyles back home and brought their urban buzz, new musical styles and fashion with them. However, fairly quickly these communities experienced clashes with the host community. Many Black-British filmmakers have sought to retell these stories of negotiating urban existence, like one of the pioneers of Black-British cinema, Horace Ové (*Pressure*,

1976), or Isaac Julien (*Territories*, 1984), Maureen Blackwood (*Home Away from Home*, 1994) and Jess Hall and Akim Mogaji (*Made in Brixton*, 1996).

The dichotomies between tradition and modernity, and urban experience and rural life have sometimes provided the backdrop for African films. Many filmmakers claim the urban and the modern, the stylish and sometimes the humorous, (for example Mambéty with *Badou Boy*, 1970, or Bekolo with *Quartier Mozart*, 1992).

The film programme here offers a range of styles from social realism, magical realism and film essays to free form, experimental film and comedy. Genres include dramatic features, non-fiction and fictional shorts, including both award winning and lesser-known films and filmmakers.

Twilight City

Dir: Reece Auguiste/Black Audio Film Collective, 1989, UK, 58mins

A fictional letter from Olivia to her mother in Dominica creates the narrative thread in this rarely seen film from Reece Auguiste, of Black Audio Film Collective. *Twilight City* retains a contemporary resonance in thinking about the city, the role of architecture and its lived connections by interviewing respected cultural commentators like Homi Bhabha, Paul Gilroy and George Shire. Covering migration, belonging and identity-formation, London is portrayed as an atmospheric liminal place in half-light and semi-darkness.

The Terror and the Time

Dir: Rupert Roopnaraine/Victor Jara Collective, 1978, Guyana, 75mins

The 'terror' referred to in the title is British colonialism in Guyana. It is 1953, the year of the first elections under a provisional democratic constitution. The film tells the story of the struggle by the Guyanese people to overcome British imperialism.

Reminiscent of the Cuban documentary filmmaker Santiago Alvarez, *The Terror and the Time* produces complex imagery of the capital city, Georgetown, alongside the poetic narration of Martin Carter, to create a breathtaking assessment of the facts.

Octobre

Dir: Abderrahmane Sissako, 1992, Mauritania/Russia, B&W, 37mins

This award-winning Mauritanian filmmaker has become known for his quiet feature films minimal in dialogue and pace, yet visually stunning and effective in its storytelling.

Octobre is shot in Moscow, where Idrissa a young African man meets to say goodbye to Ira, his Russian girlfriend who is expecting their child. The 'out-cast' lovers rehearse their endless farewells in a secret house in the centre of Moscow. Ira is worried, anxious and wanders the streets. The neighbours, who have rejected them, also

turn up to the meeting, waiting on their doorstep. The city, that night, is an unfriendly one.

The Boy Kumasenu

Dir: Sean Graham/Gold Coast Film Unit, 1953, Ghana, B&W, 62mins

An English narrator tells the story of modernisation and transition in the Gold Coast, as the boy Kumasenu moves from a small fishing village to the modern city of Accra.

Kumasenu leaves his village to seek adventure with his cousin Agboh, but he has to negotiate the laws of city life, which includes youth gang culture and crime. A kindly African doctor (played by the

modernist artist Oku Ampofo) offers him a place in the family home and helps him to avoid the pitfalls.

Kwame Nkrumah, who was soon to become President of Ghana, attended the film's premiere and it remains a popular film in Ghana today.

Made in Brixton

Dir: Jess Hall and Akim Mogaji, 1996, UK, 26mins

Made in Brixton is an early film from award-winning cinematographer, Jess Hall. The film draws a relationship between youth culture and urban music, in one of the most iconic neighbourhoods, Brixton, in one of

the most iconic cities in the world, London.

It profiles the 'Junglist' generation of the 1990s: probing who they are, what they do, what moves them. Opinions on race and society, and profiles of Jungle music DJs are featured. Gritty urban visuals and tableaux framing are all wrapped up in an infectious drum and bass soundtrack.

Territories

Dir: Isaac Julien/Sankofa Film and Video, 1984, UK, Colour 16mm, 25mins

One of the earliest films by Isaac Julien, a founder-member of Sankofa Film and

Video, *Territories* is an experimental documentary about the Notting Hill Carnival. It locates the contested spaces of the carnival within the struggle between state authority and black youth, and reflects on the history of carnival as an act of resistance.

The film makes its case using montage: cutting carnival scenes with archive news reports. Add to this a disembodied voice, political critique, and a trenchant image of police violence; the audience soon becomes aware that the documentary itself is part of the resistance it speaks of.

Home Away from Home

Dir: Maureen Blackwood/Sankofa

Film and Video, 1994, UK, Color, 35mm/DVD, 11mins

Based on a true story, this bitter-sweet drama unfolds with minimal dialogue. A prizewinning short film from Sankofa Film and Video, *Home Away from Home* conveys the isolation of immigrant women's experiences.

Miriam lives with her children in a cramped house near the airport where she works. The airplanes coming and going overhead remind her of how far removed she is from her rural African roots. Eventually Miriam constructs a beautiful mud hut in her garden, a magical space, which takes her away from the loneliness of suburban life.

While her neighbours remain intolerant, her daughter Fumi learns something about her cultural heritage.

Le Bohemian Noir et la Renaissance de L'Afrique

Dir: Amani Naphtali, 1990, UK, 26mins. Camera: Ian Watts/Dennis Elmina Davis



Image courtesy: Amani Naphtali

A stylish theatrical presentation on Black-British artists at a time judged to be a renaissance moment for Black art and culture in the UK in the late 1980s. *Le Bohemian Noir* is framed by some of the key voices of the Black struggle, figures like Richard Wright and Malcolm X.

An interdisciplinary mixture of music, dance, and visual arts is captured around the creative synergy of Camden Town in London, where Double Edge Theatre Company, Soul II Soul and Black Audio Film Collective were based — all gathered around a place called ‘The Cut’.

Ousmane Sembene
Trained as a filmmaker in Russia, Ousmane Sembene is often regarded as the ‘Father of African Cinema’. His career has explored character-led stories that address and critique the colonial and post-colonial experiences of Senegal, where often the city is depicted as the site of contestation.

Borom Sarret
Dir: Ousmane Sembene, 1963, Senegal, B&W, 20mins

Sembene’s first film *Borom Sarret* is a simple story of a man who uses his horse and cart to provide public transportation around Dakar. One journey takes him from the “African”

side of the city to the forbidden “European” side. Having delivered his passenger, his horse and cart are confiscated by a policeman for being on the wrong side of town. The man is left to make his return home without his means of livelihood.

La Noire de... (Black Girl)
Dir: Ousmane Sembene, 1966, Senegal/France, B&W, 60mins

Shot in a simple free-style, reminiscent of early New-Wave cinema, *La Noire de... (Black Girl)* tells an unambiguous story of exile and despair. The heroine, Diouanna, is a Senegalese maid taken to the Riviera by her French employers. It is only when she is out of Africa that she realizes

what being African means in the west: it means being a thing, no longer Diouanna, but “the black girl”. *La Noir de... (Black Girl)* was awarded the Jean Vigo Prize (Paris) and the Grand Prize at the Dakar Black Arts Festival in 1966.

W.E.B. Du Bois: A Biography in 4 Voices
Prod/Dir: Louis Massiah, 1995, USA, DVD, 116mins. Writer/Narrators: Wesley Brown, Thulani Davis, Toni Cade Bambara and Amiri Baraka

This film tells the story of one of the key advocates of Pan-Africanism — the intellectual movement that spanned continents and provided the context for the Harlem Renaissance and Négritude. The documentary on

the long and remarkable life of Dr. William Edward Burghardt (W.E.B.) Du Bois (1868–1963) offers unique insights into an eventful century in African-American history. Born three years after the end of the Civil War, Du Bois witnessed the imposition of Jim Crow laws, its defeat by the Civil Rights Movement and the triumph of African national independence struggles.

Du Bois’ contributions and legacy have been so far-reaching, that this four-part film, his first film biography, required the collaboration of four prominent African-American writers: Wesley Brown, Thulani Davis, Toni Cade Bambara and Amiri

Baraka to narrate successive periods of his life and discuss his impact on their work.

Dread Night Folk
Prod/Dir: Erik Knight, 1997, Denmark/USA, 26mins. Screenplay: Erik Knight and Maureen Blackwood, UK

Dread Night Folk is a USA/UK collaboration by filmmakers on both sides of the Atlantic, telling a story that is set on the streets of New York.

Otis is an old Caribbean man, in this short fiction about loss, exile and memory. The young boy upstairs is fascinated by Otis’s world of mysticism, as Otis is preparing to go into the

next world and the Dread Night Folk are there to help him cross-over to the other side.

As they go out into the night they encounter a surreal world of the carnivalesque. The night-lights and the shadows between life and death chase them into the foreboding city.

The Bombing of Osage Avenue

Prod/Dir: Louis Massiah, 1986, USA, 58mins. Writer/Narrator: Toni Cade Bambara

On Mother's Day, 1985, Philadelphia's city and state police converge on a neighborhood at the heart of Philadelphia's African-American community. By the next day, 61

homes were destroyed and 11 people were dead, all members of the MOVE organization.

Massiah establishes the setting for the tragedy and Toni Cade Bambara's narration draws us deeper into the drama. Neighbours recall the arrival of MOVE members into their community, unusual in their back-to-nature lifestyle; however, the relationship with the community deteriorates. When the neighbourhood calls on city officials to deal with MOVE members, they unwittingly open a Pandora's Box.

Massiah's documentary, the winner of 1987's Global Village Best Documentary Award, was

the first to look at the real human cost, not only the deaths that included a number of MOVE children, but the proud community of families that survived race wars and gang wars, only to be nearly destroyed by their own city.

Djibril Diop Mambéty

Djibril Diop Mambéty is the 'rebel' of African cinema, famous for his 1977 feature film Touki Bouki, that challenged notions of what African cinema was, and indeed who African people were, with his distinctive modernist style. Mambéty died before he could complete the last of his feature-length trilogy and his trilogy of shorts

about what he called 'the little people' in his beloved Dakar, those in the inner-city but on the fringes of society. However, two of his early shorts Badou Boy and Contras City depict the seeds of that life-long passion for telling the stories of ordinary people with humour and pathos.

Badou Boy

Dir: Djibril Diop Mambéty, 1970, Senegal, 56mins

Mambéty's first fiction film, takes the viewer on a wild chase through the streets of Dakar. Badou Boy, who usually spends his time loitering on city buses, is forced to outrun an overweight policeman. Mambéty

uses a blend of Chaplinesque physical comedy, psychedelic socio-political commentary, and extraordinary non-synchronised sound, to create a vibrant chase. Like all of Mambéty's films, *Badou Boy* upends the common perception of African cinema as predominantly realist and didactic.

Contras City

Dir: Djibril Diop Mambéty, 1969, Senegal, 22mins

Mambéty's first film is a deeply ironic and biting commentary on the divided city that was Dakar in 1969: on the one hand, colonial, affluent and pompous, on the other, indigenous, poor but genuine.

Pressure

Dir: Horace Ové, 1975, UK, Colour, 110mins

Set in Ladbroke Grove, West London, Horace Ové's first feature film *Pressure* explores the 'assimilation' of Caribbean people into British society. The film focuses on a black teenager's attempt to find his way. Anthony's initial high hopes are repeatedly dashed as his political awakening unfolds.

Pressure is shot in a gritty realist style, with a documentary feel. It convincingly captures the spirit of the 1970s, a pivotal period for race relations in Britain.

Quartier Mozart

*Dir: Jean-Pierre Bekolo,
1992, Cameroun, 80mins*

A fresh and stylish comedy on youth culture and gender role-play in 1990s Cameroun, Bekolo's first feature film *Quartier Mozart*, recounts the story of a young girl who is magically transformed into a swagging Casanova nicknamed "My Guy". While the focus is on "My Guy", several offbeat characters emerge, including a polygamist police chief whose daughter is seduced by "My Guy", and a witch whose handshake can make men's genitals disappear. The combination of highly westernized characters and a charged folk-imagination

informs a vision of 1990s Africa. *Quartier Mozart* is as humorous as it is revealing, and depicts the powerful influence of western pop culture, all set in the urban locality of Yaounde, Cameroun's capital city.

Sidewalk Stories

*Dir: Charles Lane, 1989, USA, B&W,
97mins*

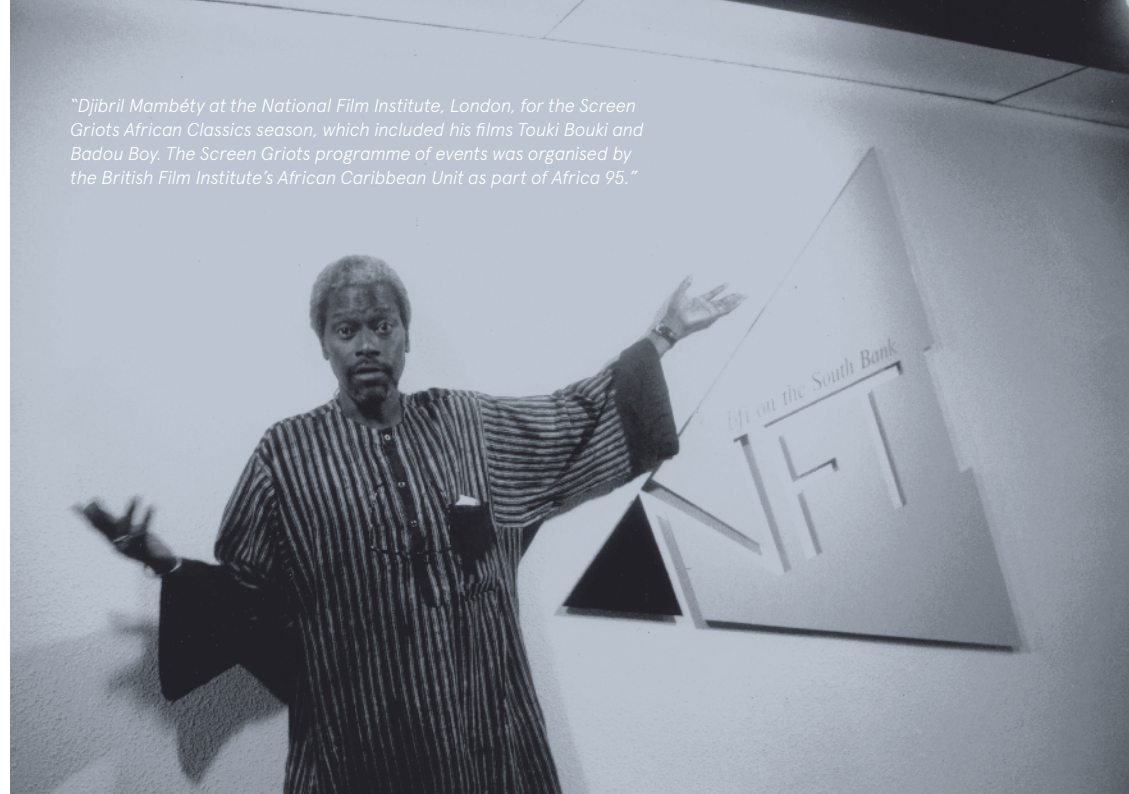
Charles Lane made this low-budget, black and white silent film 25 years ago, capturing an original perspective of life on the streets of New York.

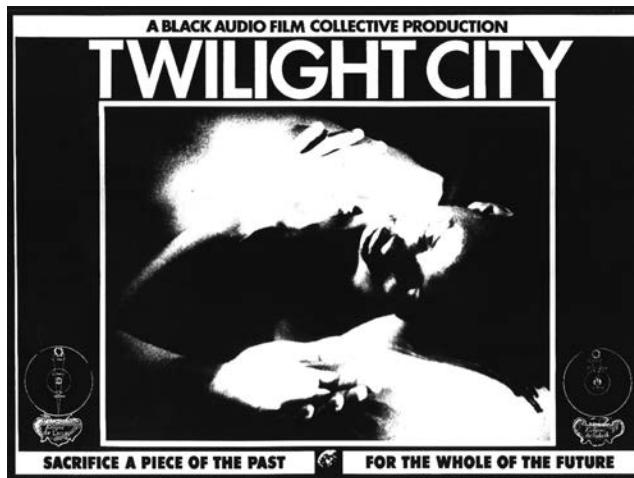
A street portrait artist (played by the director) deals with the dramas of his homeless existence in Greenwich Village.

He battles for his patch with a fellow artist, makes friends with a stranger, and has to take care of a baby when her father is killed. The city is the canvas upon which characters come to life.

Music, mime and humorous situations bring this story to life without a single title card (the device frequently seen in silent films). *Sidewalk Stories* challenges pre-conceptions of homeless people and retains a magical sensibility with universal appeal.

"Djibril Mambéty at the National Film Institute, London, for the Screen Griots African Classics season, which included his films Touki Bouki and Badou Boy. The Screen Griots programme of events was organised by the British Film Institute's African Caribbean Unit as part of Africa 95."





Twilight City, 1989

Exhibition
Cookhouse Gallery,
Chelsea College of Arts

16-27 October 2014,
10.30am-8.30pm
(Closed Sundays)

Chelsea College of Arts
University of the Arts London
John Islip Street
SW1P 4JU

Posters

The posters on display are taken from a vibrant geographical spread that includes Africa, the Caribbean, Europe, North

America and the UK. Film and festival posters from these regions showcase the artistic representation of poster art developed alongside film.

Included is a mix of glossy, art house, and specially commissioned images. With so many styles represented there's a strong sense of the artistic dialogues that exists between artists, filmmakers, programmers and the film industry. All have individual creative merit but it's hard not to hone in on some of the posters, especially those from Cuba, of hand-produced silkscreen prints made in the early 1980s. Designed and produced by the Cuban Institute of Cinematographic Art and Industry (ICAIC), the posters caused a purchasing frenzy amongst visitors to the Havana Film Festival (1983-87). Their production style was often copied or commissioned by other festivals and events, like the Amiens International Film Festival 'Cinemas des Caraïbes' (1984) programme in France.

As political artefacts, many of the posters epitomise both hard and soft cultural activism, such as the *Anti-Racist Film Programme* (designed by Joseph Olubu, 1984-85) in the UK. This is most evident in the poster for the Mogadishu Pan-African and Arab Film Symposium (*Mogpafis*, 1983), an annual event that ran for three or four editions between 1981 and 1987. The importance and potency of this particular poster lies in what has since occurred in Mogadishu, Somalia, with its ongoing civil war. A legacy of conflict has eclipsed the arts heritage that has long existed in the Horn of Africa.

Each poster, whether a modestly sized festival promo or a full quad, exists as a mini story in itself, from the mainstream *Boyz in the Hood* (1991), directed by John Singleton, to the cult Black-British *Twilight City* (1989), by Black Audio Film Collective. Some posters in this exhibition are worn and battle-scarred but most have held up amazingly well.



"Rosalind Cash was an American actress who appeared in a number of Hollywood films like Kluge. She had more significant roles in films such as Sister Sister, based on a Maya Angelou story, starring alongside Diahann Carroll. I met and interviewed Rosalind at the FESPACO film festival in Ouagadougou in 1987."

Screenings

OUAGA: African Cinema Now

Dir: Kwesi Owusu, 1988, Burkina Faso, 52mins

This is a documentary about the most important and largest Biennial African Film Festival in Ouagadougou, Burkina Faso, which has existed since 1966.

The 1987 festival was the largest held to that date and saw the establishment of the Paul Robeson Prize for Best Film from the African Diaspora. The documentary features film extracts and interviews with key filmmakers and cultural commentators.

Basi & Co

Dir: Ken Saro-Wiwa, 1988, Nigeria, 26mins

One of the episodes from this hugely popular 1980s Nigerian sitcom, created and produced by writer and activist Ken Saro-Wiwa, that features the various money-making escapades of the infamous Mr B.

Caribbean Eye

Dir: Bruce Paddington and Chris Laird, 1991, Martinique/Trinidad, Banyan, 29mins

A documentary about Caribbean cinema, shot primarily at the Images Caraibes Film Festival, in Martinique, 1990. *Caribbean Eye* features interviews with key film-

makers, analysis and commentary, plus film extracts about cinema from the region.

Mark of the Hand

Dir: Imruh Bakari, 1986, UK/Guyana, 52mins

A documentary about the celebrated Guyanese-British painter Aubrey Williams and how the Ameridian culture in Guyana, intertwined with the music of Shostakovitch, inspired him.

Third Eye Film Festival of Third Cinema in London

Dir: Kuumba Productions, 1984, UK, 41mins

A rough cut of an unfinished

documentary about the *Third Eye Film Festival of Third Cinema*, featuring filmmakers from the Indian sub-continent, Latin-America, Africa and its diaspora, organised by Parminder Vir and June Givanni of the former Greater London Council (GLC).

Big George is Dead

Dir: Henry Martin, 1987, UK, 65mins

Starring Norman Beaton (*Desmonds*, TV sitcom) and Rudolph Walker (*Eastenders*, TV soap), this rarely seen drama, set in 1970s London, sees two friends reunite around the funeral of a mutual friend, and resolve their differences as they bond on a night out in the West

End, revisiting and reminiscing about their old haunts.

Havana Film Festival of Latin American and Caribbean Cinema

TV report, 1986, Cuba, 13mins

This is a short report on the 8th annual Havana Film Festival of Latin American and Caribbean Cinema. The documentary features movie stars like Julie Christie and Harry Belafonte.

We're Doing it for the Children

Dir: Gloria Lowe, 1982, The Netherlands, 53mins

In 2013, there were public demonstrations in the Netherlands about the enduring Dutch

practice of blacking up around Christmas to celebrate Saint Nick and his black servant 'Black Pete' (Zwarte Piet), who offers chocolates called 'nigger kisses' to children.

In 1982 the cultural activist collective Creation For Liberation made this film on the same subject, which begins with an extract from the notorious film *Birth of a Nation* and goes on to intermix the music of Sweet Honey in the Rock. A shorter version of this film was broadcast on Channel Four Television (1987/88), in a series entitled 'Black Film from Europe' curated by June Givanni and Maureen Blackwood.



"This is a photo of actor and singer Harry Belafonte with his wife Julie. Harry was a regular at the Havana Film Festival, even during the Cold War period. This image was taken just after a press conference in December 1985."

Big City Stories

Curated: Imruh Barkari and June Givanni, 2010, Film London, 90mins

This compilation brings together a collection of film extracts depicting Black life in London in the twentieth century. *Big City Stories* includes non-fiction images from the earliest years of British cinema, alongside fictional interpretations of Black London's changing perceptions.

Robots of Brixton

Dir: Kibwe Tavares (courtesy of Factory Fifteen), 2011, UK, 6mins

Brixton has degenerated into a neglected neighbourhood inhabited by London's new robot

workforce — robots built and designed to carry out tasks that humans no longer wish to do.

Robots of Brixton follows the trials and tribulations of young robots surviving at the sharp end of inner-city life, existing as a populous hemmed in by poverty, overcrowding and mass unemployment. When the police invade the one space that the robots call their own, the strained relationship between the two sides explodes into an outbreak of violence echoing the real events of 1981.

Jonah

Dir: Kibwe Tavares (courtesy of Factory Fifteen), 2013, Zanzibar/UK, 18mins

A stunning combination of live-action and animation shot on location in Zanzibar. Mbwana and his best friend Juma are two young men with big dreams. Their dreams become reality when they photograph a gigantic fish leaping out of the sea, enabling their small town to blossom into a tourist hot-spot as a result. But for Mbwana, the reality isn't what he dreamed. When he meets the fish again in later life, both of them forgotten, ruined and old, Mbwana has to make a decision.



"This is the 1983 Third Eye workshop. Parminder Vir and I were the Greater London Council organisers. She's sitting next to independent filmmaker H.O. Nazareth of Penumbra Productions."



"This is a panel of filmmakers, Stella Diego, Sulekha Nath and Maureen Blackwood at London's Third Eye Film Festival Symposium on Third Cinema, 1983."

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Thursday 23 October	Third Eye Film Festival of Third Cinema in London (41') Big George is Dead (65')
Friday 24 October	Havana Film Festival of Latin American and Caribbean Cinema (13') We're Doing it for the Children (53')
Saturday 25 October	Big City Stories (90') Robots of Brixton (6') Jonah (18')
Monday 27 October	Big City Stories (90') Robots of Brixton (6') Jonah (18')

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